

495.1
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SMITHSONIAN
INSTITUTION

297

— *APPENDIX A* —

EXAMPLES

OF

ANCIENT FORMS OF A SELECT NUMBER

OF

CHARACTERS

Freer Gallery of Art
Washington, D. C.

495.1
E23 ✓
App.

KWANG, KONG
« light »

光 𡇗

Light above man

𡇗 英

[Kw.]

𡇗

[Sw.] Fire above
man

炎

𡇗

[Kw.]
Light

Tu
Hare

兔

兔

兔

兔

A hare sitting. An
animal with large
ears, a short tail,

the upper lip wanting, the front feet short, and with
hair on the soles.

Si
Rhinoceros

兕

𧈧

𧈧

[Sw.]

𧈧

[Sw.]

𧈧

[Kw.] The rhinoceros horn was used by the
ancient Chinese as a drinking cup. They
knew the animal well.

KUNG
« just »

公

公

[Ltp.]

公

[Kmp]

𠂇

[Sw.] There is
wanting a clue

to the connection between the sign for silk here used
and the present meanings of the character. But it is
better to regard it as a picture of the bent arm. See
P. 170.

PING

« weapon »
« soldier »

兵 𢆶

儀 [Kw.]

𢆶 [Lw.]

𢆶

[Sw.] Two hands below grasp the weapon or weapons, usually a hatchet *kin*.

K'I, GIT,

« He, » « that »

其 箕

Stone drums. With R bamboo 箕 it means a winnowing implement or dust pan 箕 of basket work used in sweeping. The

lower part represents the hands holding it. The upper part is the Ki.

Kw forms of this

𣪠

𣪡

implement without the radical.

𣪢

[Lw.]

𣪣

𣪤

[Kw.] Additional forms of the Ki or ancient winnowing implement which is shaped like a sleeve, is

made of basket work and is used in throwing corn into the air after threshing, as a rude winnower. It is probably the original character afterwards used for the pronoun.

KIEN, KIM

« Together »

兼 𣪥

[Ltp:]

兼

[Kmp]

𣪦

[Sw.] A hand holding

two stalks of corn (the upright strokes).

CH'E, T'AK

« Book, »
« register »

冊 籀

[Kw.]

𣪧

[Sw.]

𣪨

[Kw.]
With

R bamboo above. A bundle of written tablets tied together. The curve is that of the bamboo slips on which the characters were cut or painted. *T'ak* is to « tie. »

KEU, KOK
 « Join together »
 « junction »

葦 葦

[Sw.] Two rafts of timber, or two sets of roof beams are here represented as astened together.

HWEI, GUT
 « Return »

回 回

[Kw.] The idea of returning is represented by a line going back into itself.

YEU,
 « A walled
 park for birds
 and beasts »

囿 囿 [Lw.] 囿 [Lw.]

囿

[Sw.] After the time of the Lieu wen, a phonetic *yeu* « have, » was inserted instead of the four trees and two partition walls of the old form.

TI, DAP
 « Earth »

地 墜 [Lw.] 墜

[Lw.] Here *tun* 墜 an earthen dyke is suggestive of earth.

YUEN
 « low wall »

垣 垣 [Lw.] 垣

[Lw.] Here the use of *hwei* is ideographic (circularity) and not phonetic.

CH'ENG, DING
 « city wall »

城 城

Lw. The phonetic 成 is in Sw from 丁 ting phonetic. In Kw. with R spear in reference to the

military use of a wall. The Kw from *wu* « noon » is not easily explained.

T'ANG, DOM.
« Family hall »

堂

堂

[Kw.]

[Kw.]

[Lw.] Here is an example of increased ornament in the caligraphy of B. C. 800.

CHUI, TOT
« To heap up »

自

Same as

堆

目

[Sw.] Derived by Sw from a picture of a

hill. Perhaps this may be the explanation of the old form 目 of 以 yi.

K'IN, GIN.
« to plaster »
« diligent »

堇

堇

榮

[Sw.] From 土 earth, 人 man (the plasterer) and 黃 brown. The yellowish brown earth of North

China has much lime in it and is used commonly for cement.

[Kw.]

[Kw.]

YAU
The ancient emperor Ngok
« high »

堯

[Hyp.]

[Sw.] « High »

[Kw.] Earth heaped up and bench suggest height

TU, TOK
« stockade with 5 stakes »

堵

[Lw.]

[Lw.] Heaped earth was thought to be better repre-

sented by 阜 feu « hill » than by 土 t'u « earth, » but the moderns have thought differently.

- CH'EN, DIN
« Dust » 塵  [Lw.] Three deer are here seen running and raising two clouds of dust.
- HIA, gat
« Great » 夏  Monument in temple of Confucius 會 [Kw.] 
- WAI, GAT
« out side » 外  [Kw.] From si « evening » and pu « to divine. » To divine in the evening is *outside* of the common way of doing things. — Sw.
- SU, SOK
« To work before it is light » 夙  [Kw.] From man and flesh which is here phonetic.
-  [Kw.] From man and *ping* the third in the denary cycle.
-  [Sw.] This dictionary derives the character from « night » *zik* and « working » *kik* 𠂔 a picture of « holding in the hand, « the last is otherwise written 據 and 拘.
- YI, TIT
« one » 一 [Sc.] | [Tshp.]
- K'AU, K'OK
Panting for breath 𠂔  [Sw.] 𠂔 [Sw.]  [Sw.]

TING, TAM
 « nail, »
 « man, »
 « strike » Used
 for the sound
 of bells

丁 [Sc.]

↑ [Sc.]

𠔁

Shang bell.

●

Shang tripod of

父丁

𠔁

[Lsty.] Same
 as *lang* 300

Ts'I, T'SIT
 « Seven »

七

𠔁 [Sc.]

𠔁

Stone
 classics

𠔁 𠔁 [Kw.]

CHANG, DOM
 « Staff, »
 « lean upon »

丈

𠔁 [Sc.]

𠔁

Staff, strike, lean
 upon.

SAN,
 SHAM, TAM
 « three »

三 [Sc.]

𠔁

[Hkn.]

𠔁

[Kw.] Used as a
 phonetic for
 shirt, and pine
 tree.

SHANG, DUM
 « Up, »
 « above, »
 « ascend »

上

𠔁

[Sc.]

上

[Khk.]


𠔁

[Hyp.] Same as *teng*, *sheng*
 « Ascend. »

HIA, GE(T)
 « Down, »
 « below, » « go
 down »

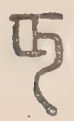
下  [Sc.] 𠂔 [Khk.] 𠂔 [Hyp.]

PU, POT
 « Not »

不  [Sc.] 𠂔 Shang bell.

 Shang bell. 𠂔 [Kw.] 𠂔 [Kw.]


MIEN, MIN
 « Dark »

𠂔  [Kw.] Used as a phonetic for flour. A wall for protection against arrows. It is said to be a picture of 正 *cheng*, in the act of being drawn to one side.

C'HEU, T'OK
 « to draw out »
 1 to 3 A. M.

𠂔  [Sc.] 𠂔 [Hkn.] 𠂔 [Hkm] It is said to be a picture of a hand being pulled.

T'SIE, T'AK
 « and, »
 « further »

且  [Sc.] 𠂔 [Hkn.] 𠂔 [Bv.]
 𠂔 [Bv.] 𠂔 [Kw.]

P'EI, P'UT
 « Great »

𠂔  [Sc.] 𠂔 Stone classics. The phonetic is 不 pot « not. »

NIEU, NGUK
« Cow »

牛 牛 [Kyp.] 𠂔 [Sw.] 𠂔 [Sw.]

K'IUEN, K'ON
« Dog »

犬 犬 [Kyp.] 𤝵 [Sw.]

YANG, DONG
« Sheep »

羊 羊 [Kyp.] 羊 [Sw.] In allusion to its gregarious character it helps to form 羣 k'iün, gun, « flock. »

HU, KOK
« Tiger »

虎 𤝵 𤝵 𤝵 [Kw.]

𤝵 [Kw.] Representation of the streaks on a tiger.

SHĪ, SHIK
« Pig »

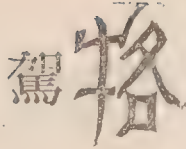
豕 𪚩 [Kw.] 𪚩 [Kw.] Of these two forms, that on the right is the real Ku wen. That on the left is modified to suit modern writing.

MA,
« Horse »

馬 𤝵 [Kw.] 𤝵 [Lw.]

𤝵 [Lw.] The head, hair, legs and tail are represented.

KIA
« Equipage »



[Lw.] This form shews that the old sound was *kak*, and that in ancient times bullocks were much used in drawing persons of high station.



[Lw.]

K'ü, c'hü
« Drive »



[Kw.]



[Kw.] From R strike *p'u*.
Few characters composed of R horse and a phonetic

remain in the existing Ku wen. Another radical often occurs instead. The same is the case with the names of other animals among the radicals.

Ci, nit,
Sun, » « day »




[Kw.]



[Sw.]



[Kw.]



[Kw.]



[Sw.]

Siün, zun, dun
« Ten days »
« full » (year)




[Kmp]



[Kw.] From sun and 勻
yün « equal » « complete »
But « *yün* » says Ywpl.

« is also here phonetic. » If so the lost initial of *yün* was *d*.

SHENG, TING,
TANG
« ascend »





[Sw.]



[Kw.]

C'HUN, T'UN
« Spring »

春

𡗗

T'un the upper portion, is here both phonetic and ideographic.

𡗗

[Kw.] Three burst buds. Tu'n or c'hun is a bud, spring, and to burst. The form 𡗗 c'he, te't is the 45th radical and is found also

in radical 艸 grass, t'sau, t'ok. The more antique form of c'hun is.

𡗗

SING, TING
« Star »

星

𠄎

[Kw.]

𠄎

[Kw.]

𠄎

[Sw.]

𠄎

[Kw.]

𠄎

[Kw.]

𠄎

[Lw.]

SHĪ, DJIK
« It is, » « this »

是

𠄎

[Sw.]

𠄎

[Lw.] Sw derives it from

𠄎

𠄎

sun and

𠄎

correct

YUE, NGET
« moon »

月

𠄎

[Sw.]

𠄎

[Kw.]

𠄎

[Sw.]

𠄎

[Kw.]

𠄎

Shang bell.

𠄎

𠄎 𠄎

Bells and
vases.

𠄎

Shang tripod

of 父 乙

SHĭ, ZHIK

« time, »

« hour »

時 𠂔 [Kmp] 𠂔 [Sw.] From 日 and 寺

𠂔 Kw. From 之 and 日 𠂔 [Kw.]

MU, MOK

« Wood, »

« tree »

木 𣎵 [Sw.]

WEI, MIT

« not yet »

未 𠂔

Examples of characters of the Shang dynasty
taken from the copper basin of the
San family.

𠂔 以 YI DI(T) 𠂔 南 NAN, NAM
« to, » « that, » « in order that. » « south. »

𠂔 至 CHĭ, TIT 𠂔 于 Yü DIK
« to, » « arrive at. » « to, » « to be at. »

𠂔 陟 SHE, TOK 𠂔 西 SI, SIK 𠂔 木 MU, MOK
« ascend. » « west. » « wood, » « tree. »

𠂔 𠂔 SANG « Mulberry. » From grass 艸 above and 又 « hand, »
or 右 you « right hand, » below.

內

NEI, NIP
« within. »

登

TENG « ascend. » With two hands
beneath as in Lw.

厽

YAI, NGAT « cliff » « brow
of a hill. » Same as 厽 yai.

源

YUEN, GON
« source »

都

TU, TOK, « chief city. » The left hand part is the same as 魯 *lu*, 旅 *lū* and 者 *che* all which characters were used convertibly in the Ku wen. The whole inscription is in 19 columns, of 19 characters each. The basin is eight inches and a half high, and six feet four inches is circumference. It is preserved at Yang cheu in the province of Kiang su. Some doubt its genuineness.

Examples of Lieu wen from the Stone drums B. C. 800.

The writing on these drums consists of ten poems inscribed on ten drum shaped stones to commemorate a hunting expedition of Cheu Siuen wang, emperor at that time.

工

In Lw for

攻

KUNG « oppose. »

同

T'UNG
« together. »

避 避 WO, NGO, here used as a surname.

好 好 HAU, KO
« good. »

駘 駘 FEU
« great. »

君 君 KIUN
« prince. »

之 之 CHĪ, TIK
sign of
genitive.

求 求 K'IEU, GU
« ask, »
« beg. »

弓 弓 KUNG, KONG
« bow. »

茲 茲 TSĪ, TIK
« this. »

寺 寺 SĪ, ZIK,
a certain
official building

其 其 K'I, GI
« he, »
« that. »

來 來 LAI, LAK,
« come. »

即 即 TSI, TSIK
immediately.

時 時 SHĪ, ZHIK
« time, »
« hour. »

大 大 TA, DAP
« great. »

樂 樂 LO, LOK
« joy. »

方 方 FANG,
« square. »

深 深 SHEN, SHIM
« deep. »

我 我 WO, NGAK
« I, » « me. »

罟 罟 KU, KOK
« net. »

APPENDIX B.

List of characters to shew that words with the initials s, sh, ch, and ts on the one side and l on the other agreeing in their meaning come from the same roots in an older stage of the Chinese language when the initials were d or t.

CLEAR,	爽 shwang, 亮 liang, 清 ts'ing, 朗 lang, 聰 ts'ung, 省 sing, « awake. »
COLD,	爽 shwang, 涼 liang, 清 ts'ing, 凌 ling, « ice, » 冷 leng, « cold, » 霜 shwang, « frost. »
HIGH,	嵩 sung, 隆 lung, 崇 ts'ung, 陵 ling, « tomb, » « high. »
THINK,	想 siang, 諒 liang, 商 shang, « consult. »
CHEST, VASLET	箱 siang, 囹 ling, « prison, » 籠 lung, « cage, » 箇 t'ung, dong, « cylinder of bamboo. »
SOUND,	聲 sheng, 聽 t'ing, « hear, » 盼 ling, « hear, » 令 ling, « command. »
ADD, interest of money,	息 sik, 利 li, « gain, » interest, » 得 te, tik, « get. »

- GIVE, 錫 si, sik, 賜 t'si, sik, 賚 lai, lak.
- ROPE, 索 so, sok, 絡 lok, « thread. »
- BIND, 束 shu, shok, 繚 liau, lok, 縮 so, sok.
- OLD, 壽 sheu, « old age, » 老 lau, « old. »
- TEAR, REND, 撕 si, 裂 lie, lit,
- ALL, altogether, together, 叢 ts'ung, « collected, » 總 tsung,
同 t'ung, dong, « together, » « same, »
攏 lung, « bring together. »
- SIDE, 廂 siang, « side buildings, » 廊 lang, « side
rooms, »
« cloisters. »
- FLOURISHING, 盛 sheng, 隆 lung.
- HONEST, 誠 c'heng, 良 liang.
- LEAK, 瀉 sie, sik, « drain out, » 漏 leu, luk, « leak, »
瀝 li, lik, « drip, » 痢 li, lik, « dysentery. »
- BLUE, 青 ts'ing, « blue, » 蒼 ts'ang, « azure, »
藍 lan, lam. *Ng* from *m*.
- FOLLOW in succession, 續 sü, zok, 屬 shu, zhok, « belonging to, »
絡 lo, lok, « connected. »
- PAIR, TWO, 雙 shwang, 兩 liang.

These coincidences are too numerous to be fortuitous. They are explained by supposing *s* and *l* to be separately derived from *d* or *t*. The dental root has given out two principal branches, one by sibilization, consisting of *s*, *sh*, *ts*, *ch*, the other by lingualization consisting of *l*. This branching out of letters took place before the invention of the characters. The inventors shew no consciousness of it in their choice of written signs. A few of the examples have *d* or *t* as their initials. These are instances still extant of the primitive dental.

APPENDIX C.

HOW TO USE KANGHI.

In looking out a word the student must first notice to which radical it belongs.

If this is not manifest look for it in the list of words called Kien tsī « How to search for characters. » Time will be saved by doing this in doubtful cases.

Neither in Kanghi nor in Morrison are the words classed except as to the number of strokes, and the radical they belong to.

In consulting the dictionary the number of being known strokes you can only look patiently from beginning to end of that section which contains the number.

In Medhurst's dictionary time is saved by an alphabetical arrangement under the strokes.

The word being found, it will be seen that Kanghi's first information is on ancient forms of the characters. He usually gives one or more as examples of the Ku wen. These represent the Chinese written character as it was

previous to B.C. 800, when the Ta Chwen or Lieu wen was introduced.

The examples of Ku wen in common editions of that work, are cut to suit the graving tool. They are not in fact the true Ku wen, but a Sung t'i or printer's shape of the Ku wen. When compared with the old shapes on bells and vases and on the old monuments, the want of likeness is due to this cause.

It was Hū shu chung who, in the Shwo wen commenced the practice of giving a specimen of the Ku wen. His object was to place before his readers the facts as to the oldest extant form of the characters, so that they may judge for themselves as to the correctness, of his etymologies.

The next point on which K'anghi gives information is the sound of words. The old tonic dictionaries give to the characters their contemporary, recognized sounds.

In the dictionaries of the Sung and Ming dynasty it became a habit to quote some one of the spellings from the old tonic dictionaries without saying which. This was unscholarly and unsatisfactory because of the variety of Chinese dialects and the regular process of change in the sounds of the language.

K'anghis Dictionary has the merit of commencing a better system. This was caused by the researches of Ku yen wu. of Kwun shan near Sucheu. He reprinted the Kwang yün and arrived at more correct views than any scholar

had done before about the history of the changes of sounds in the language. Under this new light the Peking commission that compiled K'anghi's dictionary wisely resolved to change the method of representing the spelling of old sounds. They quote three or four authorities in an order determined by their age. Of these Kwang yün and T'ang yün are the most valuable as representing the sounds in the oldest registered form.

To become skilled in the reading of the sounds the rhyming tables in the introduction to K'anghi must be studied.

The letters *k*, *k'*, *g*, *ng* are distinct. So are *t*, *t'*, *d*, *n* and *p*, *p'*, *b*, *m*. *S* is distinct from *z* and *sh* from *zh*. There is a strong and weak aspirate. *W* and *Y* are pitched both high and low. The letters *f* and *ch* had better be referred back by the foreign student at once to the *p* and *t* series from which they come.

Of the two sets of rhyming tables in the introduction to K'anghi choose the older. The number of initials is here lower. The sounds also are older.

The thirty six initials, found in K'anghi and several older dictionaries, and based on the Sanscrit alphabet.

見 _k	溪 _{k'}	郡 _g	疑 _{ng}	Throat.
端 _t	透 _{t'}	定 _d	泥 _n	Teeth.

知 _{ch}	徹 _{c'h}	澄 _{dj}	娘 _{ni}		Palate.
幫 _p	滂 _{p'}	並 _b	明 _m		Lips.
非 _f	敷 _{f', p'}	奉 _{v, b}	微 _{r, m}		Labial aspirates.
精 _{ts}	清 _{t's}	從 _{dz}	心 _s	邪 _z	Dental sibilants.
照 _{ch (ts)}	穿 _{c'h}	狀 _{dj}	審 _{sh}	禪 _{zh}	Palatal sibilants.
曉 _h	匣 _h	影 _y	喻 _y		{Throat aspirates. {Vowel initials.
來 _l	日 _j				Tongue and palate.

The throat aspirates are one pitched high, a strong aspirate, and one pitched low, a weak aspirate. They are separated in actual pronunciation in the old middle dialect by about half an octave.

The vowel initials include *a*, *i*, *o*, *u*, with *w* and *y*. They are upper and lower and are separated also by about half an octave.

Surds and aspirated surds are in the old middle dialect pronounced in a high tone and sonants in a low tone. *Ng*, *n*, *ni*, *m* are in the low tone as also *l*, *j*.

Thus eighteen initials belong to the upper pitch of pronunciation and eighteen to the lower.

The palatals *chï*, *c'he*, *dging*, *niang* are derived from the dentals *twan*, *t'wan*, *ding*, *ni*, by a process of change which had just commenced when the Hindoo Buddhists

arranged, for Chinese use, the syllabic alphabet here given.

The *f* series *fei*, *fu*, *vung*, *vi* had also recently begun to appear when this alphabet was made. The reason that we find two *f* columns is that the first is derived from *p* and the second from *p'* aspirate. Dialects known to the authors of the alphabet contained both the old letters and the new. Consequently two *f* columns appear. The difference is not in the quality of *f*, but in the quality of the *p* from which it sprang.

So with the two *v* columns. The former is from an older *m*.

The ten sibilants are *tsing*, *ts'ing*, *dzung*, *sin*, *zie*, *chau*, *c'hwen*, *djong*, *shen*, *zhan*.

These are in fact all expansions of the dental series, but they appeared sufficiently distinct 1200 years ago to demand a separate place.

The reason why *ch* occurs here a second time is that in dialects known to the alphabet makers some words in *ch* were in close connexion with *t* and others with *ts**. It is not necessary to suppose that there was more than one *ch* in any one dialect at one time.

* In Peking tea is called *c'ha* at present. In Tientsin it is called *ts'a*. If the old alphabet makers were now busy at their work in Peking, they would place *c'ha* on this account in the second *ch* column from a belief that it is in its nature allied to *ts*'. In Suchu to the present time words in the first *ch* column are pronounced with a very soft *ch*, while words in the second *ch* column are pronounced with *ts*.

The six remaining initials are *hiau*, *hia*, *ying*, *yii*, *lai*, *jï* or strong *h*, weak *h*, high pitch vowel, low pitch vowel, *l* and *j*.

All the vowels come under the two *y* columns. The division into two columns refers to high and low pitch. *R* is classed with *j*.

The two *h* columns really belong to the guttural series, the *l* column to the dental and the *j* column to the *ni* division of the dentals. The makers of the alphabet did not however see their way to the recognition of this.

The first set of tables of rhymes represents imperfectly the mandarin sounds. In the second set of tables of rhymes there are 26 leaves.

I. In the first leaf 歌 *ka*, even tone 哥 *ka*, rising tone 箇 *ka*, departing tone 各 *kak*, entering tone, form the first group of four. They are intended to be pronounced according to the old spelling. Then follow *kia*, *kia*, *kia*, *kiat*; *kie* o o o *kiet*, o o o *kiet*.

II. In the second leaf 戈 *kwa* 果 *kwa* 過 *kwa* 郭 *kwak* are followed by 瓜 *kwa* 寡 *kwa* 圪 *kwa* 劓 *kwat*, o o o 蹶.

There are two groups called *kwa* because in some dialects words in the former of these two groups omit *w*, while those in the latter never omit *w*, at least in the dialects hold in view by the compilers of the tables.

III. In the third leaf 庚 *keng*, *keng*, *kek* are followed by *king*, *king*, *king*, *kik*, and this last group is repeated, but

with different characters. The reason of this repetition is similar to that given for the second leaf.

IV. In the fourth leaf 觥 kung, etc., kok, kiung, etc., kiok, are found.

V. In the fifth leaf 扞 keng, etc., kek, king, etc., kik, are found.

These are distinguished from those in III from a desire felt by the compilers to keep those words separate which were separate in the tonic dictionaries of early times.

VI. In the sixth leaf 肱 kung, etc., kwak, kiung, etc.

VII. 公 kung, etc., kok 恭 kiung, etc., kiok, tsung, etc., tsok.

VIII. 陂 pei 彼 pei 北 pek 饑 ki, etc., kit, mei, mek, tsī, tsek, etc.

IX. 龜 kwei, etc., kiuet, k'iu, etc.

X. 該 kai, etc., kat, kiai, etc., kiat, ki, etc., kit.

Here again the reason why the syllable ki occurs as in VIII is that in the older tables certain words now having the same sound were separated. An attempt is made to keep them apart in these modern lists, but it is not warranted by existing dialects, so far as known.

XI. 傀 kwei, etc., kwat, kwai, etc., kiuet, kwei, etc., kiuet.

XII. 孤 ku, etc., kuk, 居 kii, kiuk, 且 tsia, etc., tsok.

XIII. 干 kan, etc., 葛 kat, 間 kien, etc., 子 kiet.

XIV. 官 kwan, etc., kwat, kiuen, etc., kiuet.

- XV. 龔 kam, etc., 閣 kap 緘 kiem, etc., 夾 kiap.
 XVI. 干 kan, 黔 kiem, etc., 刼 kiep.
 XVII. 根 ken, 金 kim, etc., 急 kip, 參 shim, etc.
 XVIII. 根 ken, etc., 挖 kit, 巾 kin, 暨 kit.
 XIX. 昆 kwun, etc., 骨 kut, 均 kiün, etc., 橘 kiüet.
 XX. 江 kiang, 覺 kiak.
 XXI. 岡 kang, 各 kak, 薑 kiang, 腳 kiak.
 XXII. 光 kwang, 郭 kwak, 雙 shwang, etc., shok
 朔.
 XXIII. 高 kau, etc., 各 kak, 交 kiau, etc., 覺 kiak.
 XXIV. 鈞 keu, etc., 各 kak, 鳩 kieu, etc., 腳 kiak.

The extreme left column in each page contains the characters which mark the corresponding sections in the tonic dictionaries.

These rhyming tables attempt to reconcile the old and new pronunciations. They are therefore more useful to the native than to the foreigner. The sounds they attempt to express are midway between the pronunciation of the Tang dynasty and that of the present day.

The characters selected for insertion in these tables are frequently made use of in the syllabic spelling of the dictionaries quoted by K'anghi.

After determining the sound, Kanghi gives the meanings of the word, with examples of its use, classical and modern.

The tones are four, viz. 平, 上, 去, 入, p'ing, shang, c'hü, ju.

The rule for the tone is that each word takes that of the second word used in spelling it. Thus 敗 is spelled *bai*. The words used in spelling it are 簿 *ba* 邁 *mai*. *Ba mai* = *bai*. *Bai* is in the tone called c'hü sheng because *mai* is so.

Meanings and examples of use are then given. Often the etymology proposed in the Shwo wen is cited.

In mentioning meanings the preference is given to those of the Shwo wen and Er ya on account of their being the oldest dictionaries. Then follow Kwang ya, Yü p'ien and others.

In citing examples from books the classics appear first. Then follow Cheu and Han authors and those of later times.

When the regular history of a word is complete, irregular pronunciations and peculiar usages are treated in a postscript to the article.

Examples of Syllabic spelling.

子 *tsi* « son » 唐韻 Tang yün 卽里切 *tsi li t'sie*. To be pronounced *tsi*, by the method of *fan t'sie*, in the ascending tone, 里 being in that tone; 集韻 Tsi yün 祖似 *tsu si* to be called *tsi*. In the same tone as 似.

子 *kie*, « alone » 廣韻 Kwang yün 居列 *kü liet*. To be pronounced *kit* 正韻 Cheng yün 古屑 *ku set*. To be pronounced *ket*, and in the entering tone or ju sheng. Both these words are in the upper or surd series.

字 *tsi* « a character » 唐韻 Tang yün, 疾置

dzi chi. To be pronounced *dzi*, taking the sonant initial of the first and the tone and final of the second. The initial and final are both determined by the tonic dictionaries, but the tables of initials and finals in Kanghi's dictionary will serve to indicate them.

Thus 疾 *dzit* is found on the 11th leaf of the second table with initial *dz* and final *it*.

存 *dzun*. 唐韻徂尊切. According to the T'ang collection of rhymes to be called by the syllabic method *dzun*. It occurs on the 20th leaf of the 2nd table of rhymes under initial *dz* and final *un*.

孛 *pei*. By the spelling in Ty 蒲 *bu* 味 *mei* it is to be pronounced *bei*. By the spelling in Kwy, Tsy, Yh it is *bei*. Kh adds in a note that 孛 has two different spellings in Kwy, 蒲 味 *bei* 蒲 沒 *bot*, and four in Tsy, 方 未 *pei* 蕪 味 *bei* 蒲 沒 *bot* 敷 勿 *pot*. Kh decides the standard sound to be the first of the Kwy spellings. In this he is of course wrong because final *t* has been dropped.

孟 *Meng*, family name of Mencius, the elder, the beginning. By Ty, Tsy, Yh, Chy it is *meng* and is the same in sound and tone as *meng* « dream. » Also 母郎 *mang* 莫浪 *mang*.

寅 *yin*. In Ty 弋 眞 *yin*. In the 2nd set of tables it is under the lower *y* and is therefore in the 下平 *hia ping* tone.

寢 *t'sim*, « sleep. » Spelled by Kwy, Tsy, Yh, Chy 七 稔 *t'sim*. It is on the 18th leaf of the second set of tables

under initial *t*'s and final *im*. In the first set of tables it occurs under initial *t*'s and final *in*.

瑚 *hu* the second character in the name of coral *shan hu*. In Ty 吳 戶 *hu ngu*, that is *hu*.

尾 *wei*, *mi* « tail » is to be read *mi* by the concurrent testimony of four tonic dictionaries. Three old forms of the character are given. It is formed of 尸 *Shī* « corpse » and 毛 *Mau* « hair. » Sw. says it is composed of hair turned up at the end of a corpse.

害 *hai* « injure » is to be called *hai* with the weak aspirate. Since the weak aspirate flows out of *g*, it is to be read *gai*, It is in the c'hü sheng. The Shwo wen explains it « to injure » and analyses it as formed from 厶 *mien* « house » and 口 *keu* « mouth, » for, he adds, words come out of houses. The four strokes in the middle are, says Sw, phonetic. From this we learn that the oldest form of the sound was *gat*.

率 *su*, to be read, *shut*. Sw gives as the meaning « to finish catching birds, » and as an explanation of the character « above and below the head, *kang*, of the silk net, are seen the pole and handle. » Two pages of examples and meanings follow.

葬 *tsang* « bury. » In Ty, Tsy, Chy 則 浪 *tse lang*, to be called *tsang*. Also in Tsy 才 浪 *dze lang* to be called *dzang*. Both these pronunciations are in the 去声 c'hü sheng as will be found by referring to the 20th table for *lang*. Another sound is in Chy 茲 郎 *tsang* in the

平 聲 p'ing sheng. This last is based on the authority cited in Kh of the commentary on the Han shu.

At the end of each article when the principal examples have been all given Kh adds the word *tseng* which means *addenda*. Here are appended old forms, varieties, and new characters. The old forms are useful because a reference is made to the new radical under which, by the changes of modern writing, they are to be found. To be able to read the Chwen wen is very important both for philological research and because several valuable works have been printed in it during the present century.

The tonic dictionaries cited in Kanghi spread over about 825 years. The following are their names and approximate dates :

Yü p'ien	玉篇	Liang AD	550.
Kwang yün, Tang yün	廣韻 唐韻	Tang	650.
Tsi yün	集韻	Sung	1000.
Wu yin tsi yün	五音集韻	Kin	1150.
Yün hwei	韻會	Yuen	1250.
Hung wu cheng yün	洪武正韻	Ming	1375.

In the earlier among these dictionaries the compilers wrote as they spoke and the spelling can be relied upon.

From the Sung dynasty onward the old system of pronunciation was shaken and the compilers of the dictionaries

had no firm footing. They were often without a clue in doubtful cases. They did not like to leave the authority of the dictionaries that preceded and they dared not follow their own pronunciation. The sounds as they pronounced them themselves deviated too far from early models. Hence, from the Tsi yün and onwards there are several points, *e*, *g*, in regard to the final letters *k*, *t*, *p*, on which we cannot feel satisfied that the compilers knew what they were about.

Each dictionary spells words according to its own system of initials and finals. In Kanghi the tables prefixed cannot be supposed to indicate correctly the initials and finals for all the pronunciations cited from the preceding seven works. But generally the second set of tables will serve the purpose in a certain rough manner.

This is specially true of the Tsi yün, 集韻. In the time of this dictionary the final *p* and *t* were not distinguished and were one or both of them lost. Thus under R. foot 日奢 is spelled dap which is identified with dat. If final *p* and *t* had been in existence in the dialect spoken by the compilers there would not be this identification. Ta « great » is phonetic here.

APPENDIX D.

TWO POEMS.

From the following poems some conclusions may be derived on the history of Chinese sounds.

The existence of rhyme as a poetical ornament in the oldest Chinese literature was occasioned by the nature of the language. In any national literature the poet would be almost certain to seize on this ornament and adopt it, if the words of the language were suitably constructed. The suffixes attached to words in Greek, Latin, and Sanscrit prevented the introduction of rhyme into those languages. It is suited to Chinese because the roots have no suffixes, and because they are mono syllabic.

The poems that follow, having been written by those who spoke as they wrote, can be depended on for what they contain of information on the state of the language at the time of their composition, and also for negative conclusions founded on what they do not contain. This cannot be said of

modern poetry which is made by those whose rhymes, unless they are southern men, widely differ from what they are in their native mode of speech.

The word 風 *feng* rhymes in these poems with words in *m*. We find in Kwang yün that 1200 years ago *m* was the final of several words in which this character forms a phonetic element. It was therefore then called *bam*. It occurs in the following poem in the Ta ya or third great division of the Odes. Like the other poems of that collection it was written under the Cheu emperors, and in the time of Li wang B.C. 850. The affairs of state were then in disorder and a poet uttered his grief in the following manner :

代	稼	力	好	并	民	亦	如	} sound	Old
食	穡	民	是	云	有	孔	彼		
維	維	代	稼	不	肅	之	邈		
好	寶	食	穡	逮	心	僂	風		
dai	ko	lik	ho	peng	min	yik	No	} sound	Old
zhik	sik	min	zhi	wun	wu	k'ong	pe		
mi	mi	dai	ko	pot	sok	ti	sok		
ho	po	zhik	sik	tai	tam	ai	bam		
tai	chia	li	hau	ping	min	yi	Ju	} sound	Modern
shī	se	min	shī	yün	yeu	k'ung	pi		
wei	wei	tai	chia	pu	su	chī	so		
hau	pau	shī	se	tai	sin	ai	feng		

Literal translation.

Like that (man) against wind.
 Also greatly (suffix) pants.
 People have ready mind
 Obligated (to) say (we) cannot come (to anything effective)
 Good is sowing, reaping.
 Strength people for food
 Sowing, reaping, alone valuable.
 (To work) for food alone good.

Paraphrastic rendering.

Against that hostile northern gale
 The panting traveller's strength must fail.
 Willingly would the people bring
 Good words of wisdom to their king.
 But, ah!, they are compelled to say
 The time to act is far away.
 Doubtless 'tis better for me now
 To seek the fields and delve and plough,
 Eschew state service, and instead
 Toil with the people for their bread.
 Surely the nation's truest gain
 Is found in fields of yellow grain.
 I will no longer vainly grieve
 But sow and reap that they may live.

Editions of the Sung dynasty insert in the text of each ode or after the sections notes respecting the old sounds. Since the pronunciation was in the time of those editors very much broken up they could see but indistinctly what was the actual state of things so many centuries before. When in the ode here translated they say *hau* « good » was pronounced *heu*, *chia* « house, » « grain » *ku*, and *yeu* « have » *yi*, we must not place very much reliance on them. They did not appreciate correctly the state of the language when the syllabic spelling was invented, and were not able to perceive the nature of the letter changes which had taken place. We must take a wider recension of authorities and dialects than they were able to do. Much more successful and intelligent investigators have followed them during the Ming and T'sing dynasties down to the present time.

Lel it be noticed that in the ode translated the following rhymes occur :

bam	ai	sik	po
tam	tai	zhik	ho

From these four pairs of rhymes may be drawn the following conclusions :

1. In B. C. 850 final *m* was fixed in the language.
2. Some words which have since acquired a final *ng* then had *m*.
3. Final *k* was then in the language and words which

have since gone into different rhymes as *se*, *shī* were then so pronounced that they rhymed well together.

4. Many words ending in vowels as the fourth pair *ho*, *po*, have till the present time kept one rhyme while their vowel has changed from *o* to *au*, by the insertion of *a*.

5. Three tones existed B. C. 850 and they are here exemplified. The first pair of words are in the *p'ing sheng*, the second and third in the *ju sheng*, and the fourth in the *shang sheng*. Rhyming words keep the same tone through each stanza.

6. The existing dialects which agree in final letters most closely with the old classical pronunciation are those of Canton, Swa tow, Tiechiu, Amoy and some in Kiang si. The locality of old classical pronunciation as used in this poem, was the banks of the Yellow River to the south and west of the great bend at the Tung kwan.

The intermediate poetry enables us to acquire a knowledge of the process of change through which the language was passing.

The final settlement of the rhymes was made in the Tang dynasty from 1000 to 1200 years ago. The system of public examinations was then elaborated into almost its modern completeness. At that time the final *m* was still in the language. In the rhyming dictionaries its existence is always recognized.

The following poem of Su of the T'ang dynasty will illustrate this point.

閑	寥	庭	竹	澧	南	到	別
坐	寥	昏	覆	水	山	來	業
聽	人	未	經	映	當	生	居
春	境	夕	冬	園	戶	隱	幽
禽	外	陰	雪	林	牖	心	處

han	lio	ding	tek	Fung	nam	to	Bit
dza	lio	hun	pok	shui	shan	lai	nip
t'ing	nin	mi	kang	yong	tong	shang	ku
c'hun	kang	zik	tong	on	ho	yin	yu
gim	ngwa	yim	sit	lim	yo	sim	c'ho

Modern sounds.

hien	liau	t'ing	chu	Feng	nan	tau	Pie
tso	liau	hwun	fu	shui	shan	lai	ye
t'ing	jen	wei	ching	ying	tang	sheng	chü
c'hun	ching	si	tung	yuen	hu	yin	yeu
c'hin	wai	yin	siue	lin	yeu	sin	c'hu

Literal translation.

leisurely	solitary	hall	bamboo	Feng	south	arrive	Leave
sit	solitary	gloom	bending	water	mountain	come	occupation
listen	man	not yet	passes	reflect	fronts	produce	dwell
spring	region	night	winter	garden	gate	retired	quiet
birds	beyond	dark	snow	grove	aperture	mind	place

Paraphrastic rendering.

To a lonely country home
Seeking holiday I come,
Cherishing while none intrude
Thoughts in love with solitude,

Mountain scenery fronts my door
And the Feng flows on before.
In its waters deep I see
Images of house and tree.

Downward bending each bamboo
Still looks fresh the winter through.
Round my darkened cottage home
Long ere nightfall all is gloom.

Far from men in this retreat
Freed from busy cares I sit
Listening to the birds that sing
Hymns of welcome to the spring.

In restoring the sounds of the characters in the case of poetry of the Tang dynasty we have the help of the Kwang yün and other dictionaries. By the use of these works we can approximate to the true old sound.

By referring to these authorities the following conclusions can be established.

1. The sonant initials appear in the above poem as *b* in *bit*, *d* in *ding*, *g* in *gim*, *z* in *zik*, *dz* in *dza*. We find also the low pitched weak aspirate, symbolized by *h* as in *han* « leisurely, » and *hu*, « a door. »

2. The modern *j* was then *n* as in *nin* « man. » The modern initial *w* was then often *ng* as in *ngwa* « outside, » or *m* as in *mi*, « not yet. » The modern *ch* was often *t* as in *tek* « bamboo. » The modern *f* was often *p*.

3. The modern *o*, *e*, *u*, *ie*, *au*, *iue* were formerly *a*, *i* or *a*, *o*, *i*, *o*, *i* and these are particular cases of a regular process of change by which all the vowels have advanced or retreated from one position to another in the graduated scale of vowel pronunciation during the thousand years that have elapsed since this poem was written.

4. The finals *m*, *k*, *t*, *p* were in the T'ang dynasty, as in the Cheu dynasty twelve or fourteen centuries earlier, characteristic of the prevailing pronunciation. Thus in the translated poem the words *sim* « heart, » *lim* « grove » *yim* « dark, » *gim* « winged animals » are there found to rhyme together, just as they do in the poetry of the classics, whether in the Odes, the Book of Changes, or the Book of History.

APPENDIX E.

FANG YEN, AN ANCIENT WORK ON DIALECTS.

The author of this work was Yang hiung B. C. 53 to A.D. 18. Kwo p'u made annotations on it about A.D. 300.

It is cited in Kanghi as 揚子方言 Yang tsī fang yen.

It assigns geographical boundaries to the use of particular words. Thus 盆 *pen* « a drinking vessel of earthen ware » is a term used in the region west of the Tung kwan for *yang* employed elsewhere. Tung kwan here referred to is the pass at the point where the three provinces Honan, Shensi, Shansi, meet near the bend of the Yellow River.

The area of the Chinese language as defined by the use of words given in this book embraced Shensi, Shansi, Chili and Corea on the north, with Kiang su, Chekiang, Kwei lin, Hunan, Si c'hwen, on the south, with the intervening regions.

The dialects were Ch'u 楚, T'si 齊, T'sin 秦, Tsin

晉, Yang 揚, Nan Chu 南 楚 or the southern Chu, i. e. Hu nan, Tung T'si 東 齊, T'sing 青, Sū 徐, Kiang Hwai 江 淮 the region of the Kiang and Hwai rivers. The Wu dialect 吳, embracing Sucheu and Nanking. Liang 梁, Yi 益, in Sichwen, named by the emperor Han wu ti B.C. 100 on account of its narrow passes, *yik* « narrow. » Lu 魯, in Shantung, Kwei lin 桂 林 the modern Kwang si, Wu hu, « the five lakes » 五 湖, Chen 陳, Sung 宋, Wei 衛, Chau 趙, Wei 魏, Yen 燕, Cheng 鄭 and some others.

The regions known in the Han dynasty as 南 越 Nan yue i. e. Canton and Cochin China, with Liang 梁 in Si ch'wen, are spoken of as yielding the elephant and rhinoceros, which probably means the tusks and teeth brought by commerce.

Resemblances between the words in use in modern dialects and those contained in the Shwo wen are rare to find. The intervening time has been long enough to sweep away, at all events, the most of the provincialisms of that day, and to spread over the whole country a more modern type of the language.

The preservation of the Fang yen was secured by its authorship when that became known. Yang hiung was a great scholar. The comment of Kwo p'u on the book fixed its reputation, as a genuine production of Yang hiung and give it that important place in the national literature which it has ever since filled.

In the Han shu, says, the Si k'u, the name of this book is not found, nor in any author of that dynasty. In the Tsin shu the comment of Kwo p'u is mentioned in the Life of that author. It is alluded to previously in the Feng su tung, a work of the end of the Han period, which states that it was the custom for the emperors of the Cheu and Tsin dynasties to send envoys in carriages to inquire for the words used in various regions. On returning these messengers presented reports to the emperor which were preserved in the house of archives, and afterwards scattered and lost. A native of Shu named Yen kiün p'ing collected more than a thousand words used in dialects. Lin lü and Weng ju t'sai made use of a method they called *Keng kai ch'i fa* « general list. » This was highly thought of by Yang hiung and he worked upon it for 27 years. During this time he diligently inquired of persons in repute from every part of the country, military and civil. His book contained 9000 words. The same author in his comment on the Han shu cites the Fang yen as the work of Yang hiung.

The eighteenth century critics proceeding in their account defend the book against charges of want of genuineness brought by Sung dynasty authors, on the ground of the improper use of characters.

They then add that the Shwo wen borrows frequently from Yang Hiung and yet the words used are not found in the Fang yen. At the same time many expressions occur in the Shwo wen which are also found in the Fang yen. This

is as if at the time when the Shwo wen was composed the Fang yen was not known by that name, nor was the book now known as the Fang yen attributed at that time to Yang Hiung. This accounts for the fact that the great critics Ma, Chang, etc., of that age make no allusion to it.

In the second century and near its end Ying shau, as stated above, brought the book into open day by the references he made to it. Sun yen and Tu yü refer to it soon after, and Kwo p'u wrote comments upon it in the third century. From this time forward it was known in literature as Yang Hiung fang yen.

We now find instead of 9000 characters more than 12000 and thirteen chapters instead of fifteen. Kwo p'u mentions fifteen as the number. The Sui and Tang histories make it thirteen.

There is a letter extant from Yang hiung to Lieu yin in which he states that he is collecting words, that the work is most laborious, but if his friend will allow him time he will ultimately complete it. This shews that Yang hiung had this work in hand, that Lieu yin wished to borrow it, and that it was not finished. It was consequently not entered in the book list of the Han shu, nor inserted as a separate chapter in that work.

The book fell into private hands and underwent various changes. It was suspected by some and altered by others, especially in regard to the divisions into chapters.

But, say the critics, careful research did not permit

them to doubt the genuineness of the work, and the name of the author is therefore retained in the imperial edition. They have followed the text preserved in the great collection of the fifteenth century called Yung lo ta tien in restoring to order and correctness the common editions of the work.

Kwo p'u the commentator wrote a preface which is still preserved. After quoting the same old account above given of the labours of the commissioners for collecting provincial words in the third and preceding centuries before the Christian era he says that he himself from his youth loved studies in dialects and that this collection of archaisms and provincialisms had to him a pleasant flavour.

He therefore devoted time to its explication, correction, and expansion, that those who came after might have additions made to their knowledge and intelligence. This preface comes from an author who lived from A.D. 276 to 324 and was a native of Ho tung the modern Shantung.

The Fang yen was much used by the early lexicographers. In the Shwo wen, Kwang yün, Kwang ya and Yü p'ien its words are frequently found and in the second and last its name mentioned.

Kwo p'u in his notes quotes the dictionaries Kwang ya and Shwo wen. In the list of phonetics classified according to finals will be found the sounds by Kp's spelling. He was the first after the Kwang ya to use the syllabic spelling.

APPENDIX F.

BUDDHIST SACRED BOOKS.

A distinct source of information on the old pronunciation of Chinese is found in the Buddhist sacred books.

The translations into Chinese of the Buddhist sacred books originally composed in Sanscrit constitute a valuable testimony to the contemporary sounds attached to the Chinese characters. They were mostly made before that great change in the language which has reduced the number of syllables capable of being pronounced by the Chinese from upwards of seven hundred to a few more than 400.

It was the habit of the Hindoo and Chinese translators of these books to transfer proper names, and also some Sanscrit terms of great doctrinal importance, but for which there were no satisfactory equivalents in Chinese.

Among such words are the following :

佛 *but, fo, Buddha.*

菩薩 *bo sat, p'u sa, Bodhisattwa.*

婆羅門 *ba la mun, p'o lo men Brahman.*

梵 *bam, fan, Brahma.*

南無阿彌陀佛 *Nam mo A mi da But. Nan
wu Ngo mi t'o Fo. Namō Amida Buddha.*

泥洹 *Ni wan, Nirvana.*

阿毘曇 *A bi dam, Ngo pi t'an Abidharma.*

三藐三菩提 *Sam mio sam bo di, San miao
san p'u ti, Samyaksambôdhi.*

In order to shew how the sounds of the Chinese characters employed have changed since the Sanscrit words were transcribed the old and new sounds are here placed side by side with the corresponding Sanscrit equivalents. Thus in the Chinese for Brahma now called *Fan* we find in the Kwy and other old dictionaries *bam*, and this is supported by the usage of the Hindoo translators. The proof is here quite valid. One branch of it supports other branches. It is clearly impossible that the Chinese character 佛 *fo* can have been called *Fo*, at the time when it was selected to represent Buddha*.

* In Julien's work on the transcription of Sanscrit words in Chinese, the modern mandarin sounds are tacitly assumed to be unchangeable and unquestionable. The book is most valuable except on this point.

The character *mio* belongs to phonetic 949 a which has the old sound *mok*. Probably then this character was chosen because at the time final *k* was still pronounced at the end of it.



APPENDIX G

NOTES ON SOME SELECT CHARACTERS AND PARTS OF CHARACTERS.

1. Shu 束 *shak* « bind » occurs as the upper part of 索 *sok*, « rope, » and of 帝 *ti*, « emperor. » The lower part of both the characters is descriptive of the material, silk and cloth, employed in the manufacture of the objects represented. The character for emperor was originally used for a band or girdle, as may be deduced from the character itself and the existence of the root *sok* « bind » *tai, tak*, « a band. »

The same element in the form and in the sense occurs in 旁 *p'ang*, side. One of the meanings of the root *pang* is to bind.

2. Sheu 手 *shok* 又 *yeu, duk* « hand » 寸 *cheu, tok* « arm » 爪 *c'hau, t'ok*, « claw » 右 *yeu* « right hand » 左 *tso* « left hand » are all pictures of the hand or arm.


The hand as grasping or striking or turning over occurs in 有 *yeu* « have » 攴 *p'u, p'ok* strike 攴 *chī, ti(t)* « branch » 反 *fan* « to turn over. » Two strokes crossing each other represent a hand in all these cases and in 攴 *shu*, « weapon. »

Three strokes drawn horizontally with one down stroke crossing them on the right represent a hand in 秉 *ping* « hold » 彗 *sui* « broom » 帚 *cheu*, « sweep » 事 *shī*, « thing » 匙 *nie*, « pedal of a loom » 書 *shu*, « write » 兼 *kien* « together. »

They may be assumed to be the hand in 庚 *keng* 康 *kang*, in 庸 *yung*, in 尹 *yin* « to lead, » and in 君 *kiün*, « leader. »

Thus in *yung* 720 we find the meaning bell 鑄, and workman 備, to both of which the action of the hand is appropriate.

The forms 升 *kung*, and the upper part of 春 *c'hun*, « spring » 奉 *feng*, « offer with both hands » 奏 *tseu*, « present a memorial » 舂 *shung* « pound in a mortar, » always represent two hands.

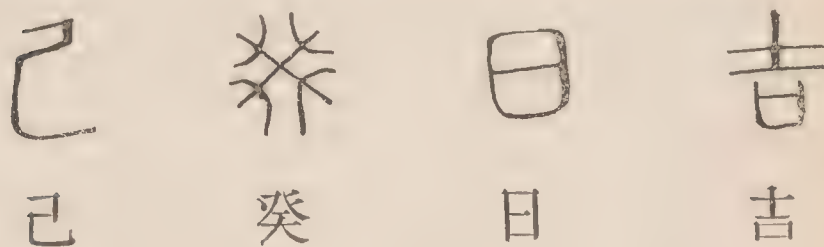
 The old form of *fu* « father » probably consists of a hand and something with which blows are inflicted. *Fu* is also a hatchet. The reason why *fu* « father » was written with this character would be identity in sound.

3. *C'hen* 眞 « true » consisting of *hwa* renovate, *mu* « eye, » and *kin* « hatchet, » as before described, indicates

that the inventors of characters were, when this one was made, under the influence of Tauist doctrine, which teaches that a « true man » is one who has become renovated by meditation on stillness and purity.

The upper two strokes occur in 化 *hwa* « renovate, » 貨 *hwo* « goods » 花 *hwa* « flower. » Flowers in their metamorphoses indicate that they possess the power of self renovation.

The effect of systems of thought on the formation of characters may be seen in 癸 *kwei*, the last of the cycle of ten. *Kwei* means return to, come to an end. The *Ku wen* form is found in the *Tsan hwang* monument :



Here *Kwei* is said to be a picture of water flowing to a centre from the four quarters of the horizon. It was in this way that the first inventors chose to indicate the place of the last in a cycle of symbols. So thought the *Shwo wen*. Another critic appears on the scene and overthrows this explanation by suggesting that it is simply two pieces of wood crossing each other, and is no other than an ancient implement used in levelling. This was called *kwei* and was used by builders in reducing land to a level. The root is

either connected with, *K'wei* to « guess at, » estimate, or *kwei* « carpenter's square. »

The Li shu adopted the form 癸 where we easily detect 北 *pei* north and 矢 *shī* arrow. The north belongs to winter and *kwei* is applied to both. « Both earth and water then become smooth and flat, and can be easily measured. »

The preceding four characters in the Chwen wen are taken from a monument at Tsan hwang a small town belonging to the department of Cheng ting fu in the metropolitan province. It was found A.D. 1053 upon the T'an mountain close by, by an officer of the district, and was removed to the office of the magistrate within the city for safety. It belongs to the period, it is supposed, of the 10th century B.C. for it is mentioned in the account of the exploits of Mu wang of that time that he visited Tsan hwang and offered sacrifices on the mountain of that name. Of that sacrifice the inscription on this stone is believed to be a record. The name *t'an* means altar.

4. *Pei* 貝 is in page 80 written *pu(t)*. Perhaps the fact that in Kw it is used in 貌 *mau, mok* instead of the right hand part of that character, indicates that it was anciently *puk*. For *p* changes to *m*. In Lw 勾 *pok* was used as the right hand phonetic. It was anciently used for 敗 *pai* « beat down. » (This favours final *t*) and 負 *fu* « carry on the back. » (This favours final *k*.)

5. Very few of the ideographic signs are without pho-

netic use. Thus the covers 亼 𠂔 *yen* have the force *dang*, *dom*, meaning « house » as in the phonetics 亭 513 堂 786. These sounds became modified by loss and change into *ying* as in 874 廡, *yung* as in 876 雍, *lim* as in 878 廩, *liem* as in 875 廉.

Yet it is safer to view these as only ideographic. Thus *lim* « granary » 廩 *lim* « curtain » 簾 take the covering symbol because they have the idea of closing or covering.


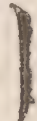
















Let it also be noted that the first of these covers is found in 亼 879 *tan* where the old final is *n*. For some phonetics are also ideographic. The same character may be phonetic without being ideographic. Or it may be ideographic without being phonetic or it may be both at the same time.

6. 葬 Tsang, « bury. » 死 *Sī* « the dead » placed between grass above and grass below. — Sw. In the Kw instead of « the dead » we find 白 *pe* « white » doubled. White being the colour of mourning, it is évident that the inventors of the Chwen shu and Li shu have imitated the primary thought of the first makers of the Ku wen.

APPENDIX H.

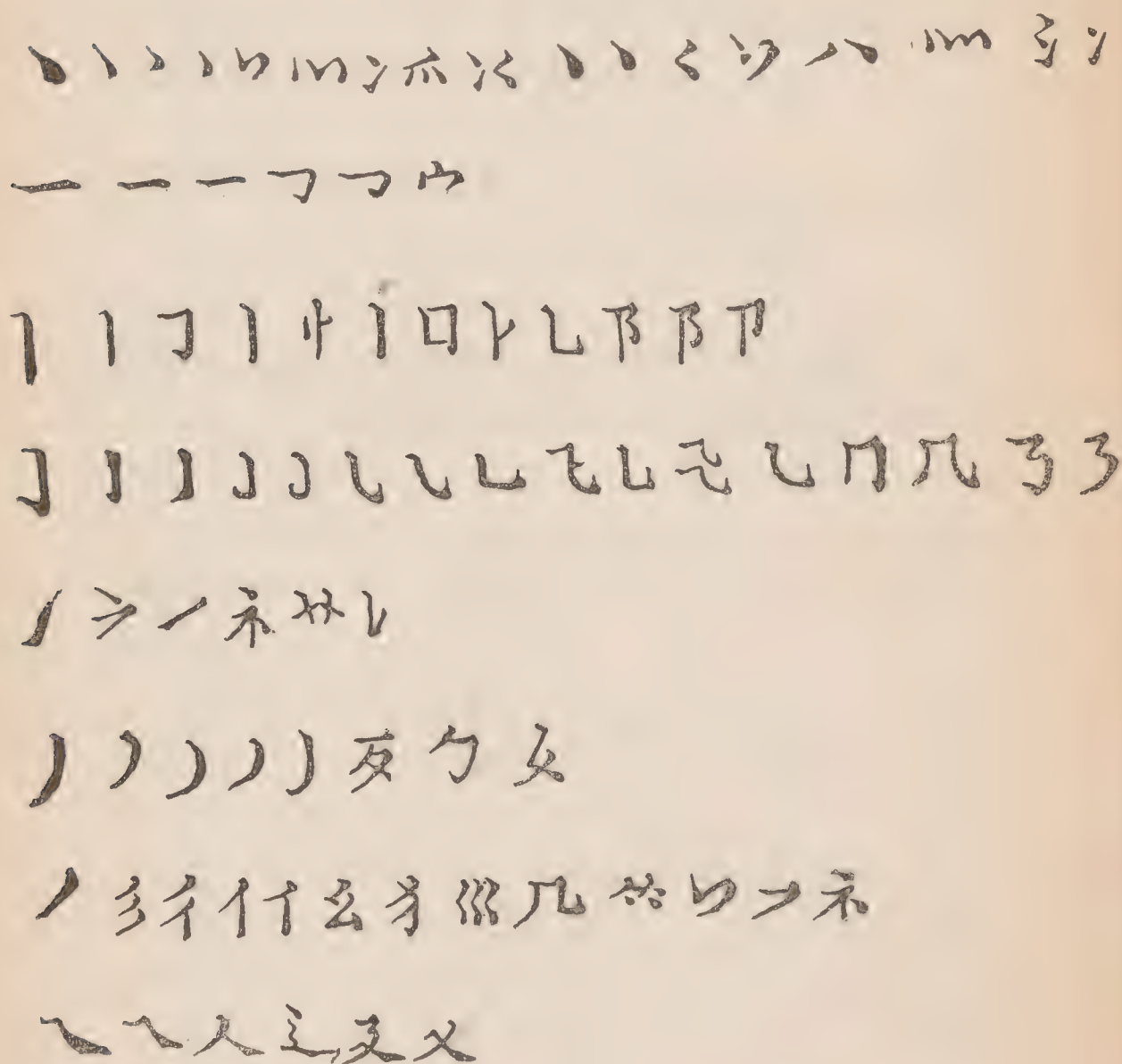
THE STROKES OF CHINESE WRITING.

The strokes used in modern Chinese writing have been arranged by Callery in the following manner :

1		CHU	6		KWAN
2		HWA	7	 	KIUE
3	   	KEU	8		TI
4	 	P'IE	9	 	NA
5	   	YI			

Note that the proper name of 9 is rather Fu or Put, and that 1 is also called tien or tim.

Callery gives the following varieties of these nine original strokes :



These varieties of the strokes are here given as interesting to the calligraphist rather than as important for Chinese archaeology. They came into existence in consequence of the qualities of the fine hair pencil used in writing the Kiai shu. The same is true of the nine primary strokes.

APPENDIX I.

ALPHABETICAL LIST OF ABBREVIATIONS.

Bv. Bells and vases.

Civ. Chwen wen. The seal character.

Hkm. Han kiem. Mirrors of the Han dynasty.

Hkn. Han kien. Tablet of the Han family.

Hyp. Hwa yü pei. Monument of the Hwa mountain.

Khk. Ku hiau king. Old copy of the book of Filial piety.

Kmp. 兼旬 Kung miao pei. Monument in the temple of Confucius.

Kyp. 牛犬羊 K'ung yü pei. Monument of Kung yü.

Kw. Ku wen. Old forms of characters anterior to the Lieu wen.

Ltp. Ling tai pei Inscription on the Ling terrace of Wen wang.

Lw. Lieu wen. The character as modified B. C. 800 by a scholar named Lieu. The Ta chwen or great seal character.

Sc. Siau chwen. The small seal character.

Sw. Shwo wen. The dictionary of Hŭ shu chung.

Tshp. T'si heu pei. Monument of the Heu (noble of second class) of the T'si kingdom.

APPENDIX J.

RADICALS OF SHWO-WEN.

I	王 王	丨 丨	II
一 一	王 玉	屮 屮	川 小
乚 乚	玨 玨	艸 艸	八 八
示 示	气 气	蓐 蓐	采 采
三 三	士 士	艸 艸	半 半

牛	牛	止	止	及	及	龠	龠
𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔
告	告	步	步	行	行	III	
口	口	此	此	齒	齒	品	品
𠂔	𠂔	正	正	牙	牙	舌	舌
𠂔	𠂔	是	是	足	足	干	干
哭	哭	是	是	疋	疋	谷	谷
𠂔	𠂔	彳	彳	品	品	只	只

畫 畫	皮 皮	IV	鼻 鼻
𠂔 𠂔	𠂔 𠂔	𠂔 𠂔	𠂔 𠂔
𠂔 𠂔	𠂔 𠂔	目 目	習 習
臣 臣	𠂔 𠂔	𠂔 𠂔	羽 羽
𠂔 𠂔	卜 卜	眉 眉	隹 隹
𠂔 𠂔	𠂔 𠂔	盾 盾	隹 隹
𠂔 𠂔	𠂔 𠂔	𠂔 𠂔	隹 隹
𠂔 𠂔	𠂔 𠂔	𠂔 𠂔	𠂔 𠂔

首	苜	華	址	族	放	筋
羊	羊	華	葦	受	刀	刀
𦍋	義	呂	么	奴	刃	刃
瞿	瞿	囧	幺	尸	勑	勑
離	雉	宮	真	加	丰	丰
隹	隹	宮	元	凡	素	素
鳥	鳥	宮	元	骨	角	角
鳥	鳥	子	予	肉		V

𣏟	竹	𣏟	日	喜	喜	𣏟	虎
𣏟	箕	𣏟	乃	𣏟	壹	𣏟	虎
𣏟	𣏟	𣏟	𣏟	𣏟	鼓	𣏟	𣏟
𣏟	左	𣏟	可	𣏟	豈	𣏟	皿
𣏟	工	𣏟	兮	𣏟	豆	𣏟	𣏟
𣏟	𣏟	𣏟	号	𣏟	豐	𣏟	去
𣏟	巫	𣏟	于	𣏟	豐	𣏟	血
𣏟	甘	𣏟	旨	𣏟	廔	𣏟	𣏟

月	丹	倉	倉	高	高	𠂔	𠂔
青	青	人	入	𠂔	𠂔	舜	舜
井	井	缶	缶	富	富	韋	韋
𠂔	𠂔	矢	矢	𠂔	𠂔	弟	弟
𠂔	𠂔	高	高	𠂔	𠂔	久	久
食	食	𠂔	𠂔	來	來	久	久
𠂔	𠂔	𠂔	郭	麥	麥	桀	桀
會	會	京	京	𠂔	𠂔	VI	VI

木	𣎵	巢	𣎵 𣎵
東	生	𣎵	VII
林	𣎵	束	日 日
才	𣎵	𣎵	旦 旦
𣎵	𣎵	口	𣎵 𣎵
之	𣎵	貝	𣎵 𣎵
市	𣎵	貝	冥 冥
出	𣎵	邑	晶 晶

𠂔	月	𣎵	康	禾	禾	𣎵	木
𠂔	有	𣎵	鹵	秝	秝	𣎵	𣎵
𠂔	明	齊	齊	黍	黍	𣎵	麻
𠂔	囧	束	束	香	香	𣎵	𣎵
𠂔	夕	𣎵	𣎵	米	米	𣎵	𣎵
𠂔	多	鼎	鼎	𣎵	𣎵	𣎵	𣎵
𠂔	母	亨	克	𣎵	𣎵	𣎵	瓜
𠂔	弓	𣎵	𣎵	𣎵	𣎵	𣎵	𣎵

[illegible]

厂 丌

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卯

辟

Q 句

包

荷

須

文

文

影

后

司

后

豕	X	犬	囟
豕	馬	狀	焮
豕	廌	鼠	炙
豕	鹿	能	赤
豕	麤	熊	大
豕	龜	火	亦
豕	兔	炎	大
豕	莧	黑	大

交	𠂇	𣶒	泉
允	𠂇	XI	𣶒
壺	夫	水	永
壹	立	𣶒	𣶒
𠂇	𠂇	𣶒	𣶒
奢	𠂇	𣶒	𣶒
𠂇	思	𣶒	雨
𠂇	心	川	雲

𩺰	魚	𠂇	乞	𦣻	目	𠂇	厂
𩺱	𩺰	不	不	臣	臣	𠂇	𠂇
𩺲	燕	𠂇	至	𠂇	手	氏	氏
𩺳	龍	𠂇	西	𠂇	𠂇	氏	氏
𩺴	飛	𠂇	鹵	𠂇	女	𠂇	𠂇
𩺵	非	𠂇	鹽	𠂇	母	𠂇	𠂇
𩺶	𠂇	𠂇	戶	𠂇	民	𠂇	𠂇
		𠂇	門	𠂇	ノ	𠂇	𠂇
XII							

𠂔	𠂔	𠂔	弓	率	率	𠂔	卯
𠂔	𠂔	𠂔	弼	𠂔	虫	二	二
𠂔	𠂔	𠂔	弦	𠂔	蝱	土	土
𠂔	𠂔	𠂔	系	𠂔	蟲	土	土
𠂔	𠂔	XIII		𠂔	風	𠂔	莖
𠂔	曲	𠂔	糸	𠂔	它	里	里
𠂔	畱	𠂔	𠂔	𠂔	龜	田	田
𠂔	瓦	𠂔	絲	𠂔	𠂔	畱	畱

黃	黃	几	儿	𠂔	𠂔	𠂔	七
男	男	且	且	𠂔	𠂔	𠂔	九
力	力	斤	斤	四	四	𠂔	肉
𠂔	𠂔	斗	斗	𠂔	𠂔	𠂔	𠂔
XIV		𠂔	𠂔	𠂔	𠂔	𠂔	甲
金	金	車	車	𠂔	𠂔	𠂔	乙
𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	丙
𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	丁

戊	戊	子	巳
己	了	午	
巳	弄	未	
庚	去	申	
辛	丑	酉	
梓	寅	酉	
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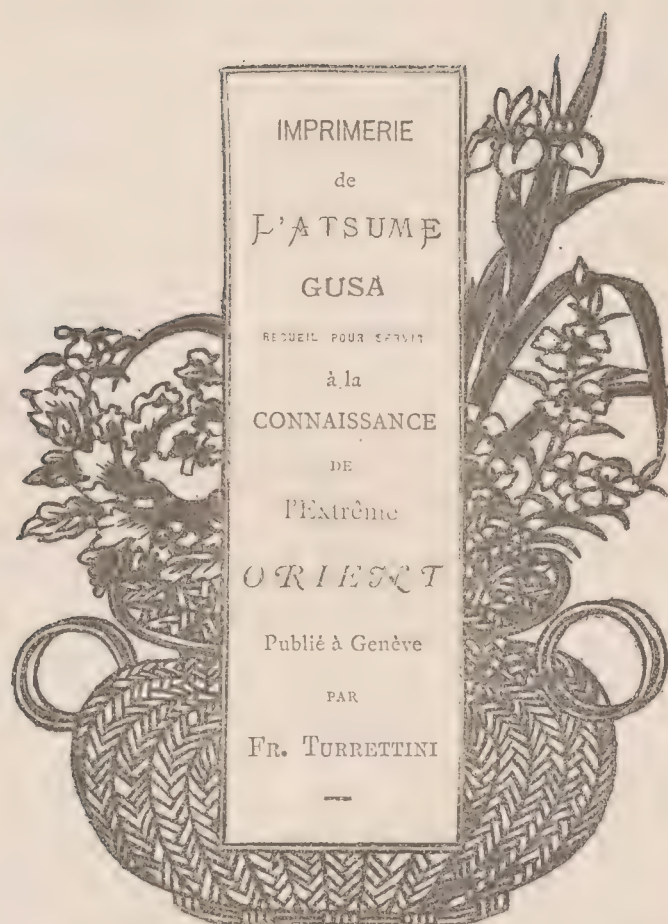
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